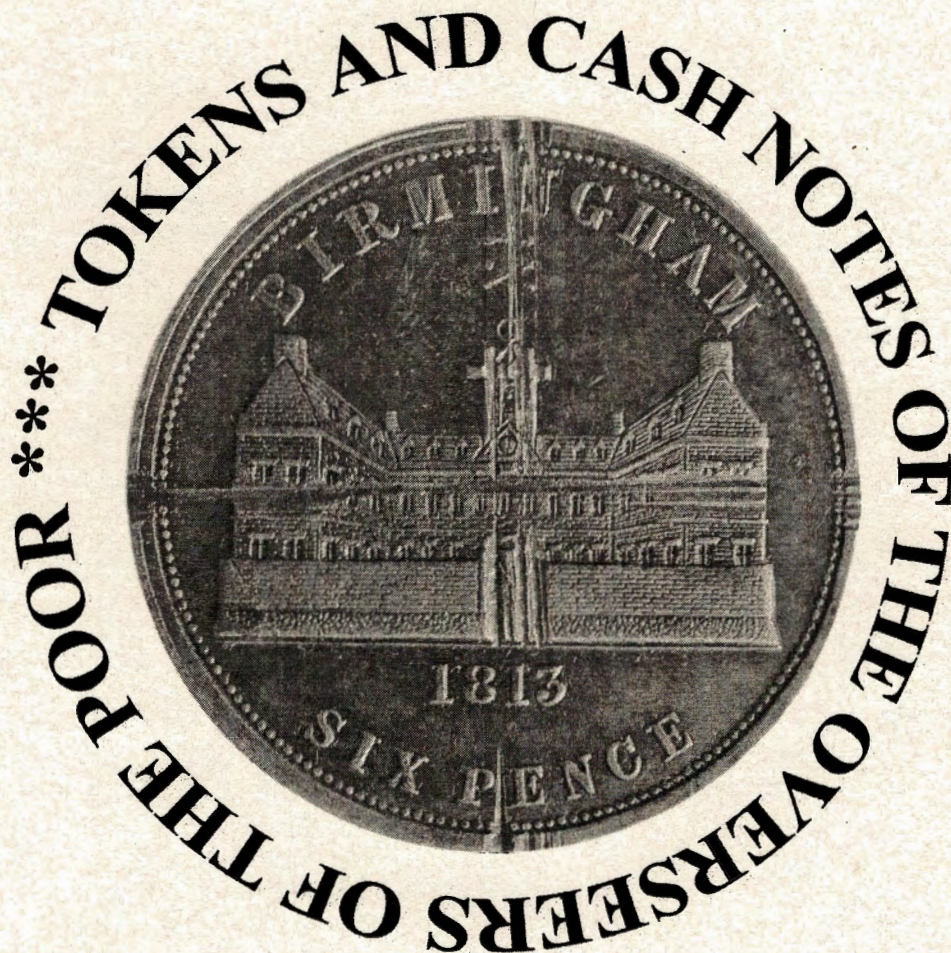


THE “CONDER” TOKEN COLLECTOR’S JOURNAL

THE PROCEEDINGS OF THE “CONDER” TOKEN COLLECTOR’S CLUB

Volume VII Number 4 Winter, 2002 Consecutive Issue #26



by S. H. Hamer

A Russian “Conder” Collector
by Gennady Dyagilev

The Dunmow Flitch
by Matthew Schroeder

A NUMISMATIC RAMBLE ‘ROUND OLD BIRMINGHAM

Part 3 of 3 by George Selgin

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New Members

<u>Name</u>	<u>Number</u>	<u>City & State</u>
Eric Simmons	CTCC #422	Portsmouth, RI
Dr. Robert Hierholzer	CTCC #423	Fresno, CA

Introduction

About the Cover: This issue features a long forgotten article by S. H. Hamer. It was previously published in *The Numismatist* in April of 1911. An excellent discussion of the tokens of the Birmingham Overseers of the Poor, the piece spans both the tokens of the 18th and 19th centuries. Which brings me to my next topic:

CTCC's Scope: In the last issue of the journal, I published a fine article by David Brook which dealt with tokens of the Victorian era. As excellent as it was, David's article was clearly outside the scope of our club. I went ahead and published it, however, as something of a test to elicit comments as to what our proper scope should be. After receiving several comments, I have come to the conclusion that most would like to see articles dealing with the British tokens of the late 18th and early 19th centuries. These series are not only close in time, but share many common issuers, engravers and themes. I will continue to take as broad a view as possible as to what is proper material for the journal, but articles should be in some way connected to the 18th and 19th century series.

Dunmow Flitch: Be sure to check out the story of the Dunmow flitch token. It's not only the tale of a charming ceremony going back hundreds of years, but this fine article was written by one of our junior members, twelve year old Matthew Schroeder. I'm proud to note that Matthew is my nephew. Perhaps you know a good candidate to become a CTCC junior member. Membership is free, we only ask that the junior member submit an article for publication at least once every two years.

Conder Trivia: In the last issue, I asked members to report the earliest known usage of the term "Conder token" and to submit questions for future installments of Conder trivia. I am disappointed to have to say that I received no responses. Remember, the CTCC will be more fun for all when we all participate. I'll forgive you this time, and will let the same question stand for the next issue - but let's get those cards and letters rolling in!

Library Donation: Conder token collector extraordinaire, Robinson Brown made a nice contribution of a 1798 edition of Conder's *Arrangement* to the CTCC library. It is a most interesting copy a number of clippings from the *Bristol Times & Mirror* pasted in. The clippings are from 1874 and concern questions about Bristol silver tokens submitted by a correspondent who identifies himself as 'Fentonia'. I suspect that this copy was owned by 'Fentonia', but there is nothing present in the book to further identify him. Any ideas? The copy does have a later bookplate of Thomas Hill of Eccles dated Sept 1936. Is anyone familiar with him? Thanks again, Robinson for your generous contribution.

As previously noted, Tom Fredette donated an assemblage of over forty installments of *Token World* which were written by David Thompson and published in *World Coin News* between early 1990 and mid-1995. I will forward the detailed list of articles to Mike Grogan for inclusion on the CTCC website. If you haven't visited our website at www.conderclub.homestead.com, make it a point to do so. Mike has put up a most interesting and useful website for us. Thanks, Mike!

HDW

Token Tales

Matthew Boulton, Master Of Soho

By R. C. Bell

Newcastle Upon Tyne, England

Matthew Boulton was the outstanding manufacturer of 18th century tokens. He was born in 1728, the son of a steel toy manufacturer with a factory at Snow Hill, Birmingham. The meaning of the word "toy" has changed. At that time there were gold and silver toymakers who produced trinkets, seals, tweezers, toothpick cases, smelling bottles, snuff boxes, filigree-work toilets and inkstands.

The tortoise-shell toymakers produced beautiful examples of the same articles. Steel toymakers turned out corkscrews, buckles, draw-boxes, snufflers, watch chains, stay hooks and sugar tongs.

When he was 17, Matthew invented an inlaid buckle which increased his father's business, and at 21 the young man became a partner in the firm. Soon they began to make steel jewelry with multiple facets, some being embellished with Wedgwood cameos of jasper ware, or enamels from Bilston. The highly burnished steel was rust-resisting and reflected light brilliantly.

In 1762 the business moved to the Soho manufactory on the outskirts of Birmingham, and Boulton built Soho House nearby. The name Soho seems to have been taken from the sign of a local inn which depicted a hunt with hare, horses and men, and the huntsman had the hunting cry SO-HO issuing from his lips.

The factory was built by the side of Hockley brook which supplied the water wheels with power.

About 1742 Thomas Boulsover in Sheffield discovered that when a thin sheet of silver was fused to a thick one of copper and the compound sheet

~~~~~  
References are to Dalton and Hamer's "The Provincial Token Coinage of the 18th Century" (D&H) and to Davis' "Nineteenth Century Token Coinage" (Davis). Illustrations are 1½ times normal size.  
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Boulton's manufactory at Soho, Birmingham. (D&H Warwickshire 212)

was rolled out, the two metals extended together producing a sheet of copper covered with a very thin layer of silver.

He used the process to make buttons much more cheaply than with solid silver and kept the method secret for many years. Later others realized wider possibilities for the process and started to make coffee pots, candlesticks and other articles in the new material.

Boulton went to Sheffield to learn the new technique, and by 1762 Soho manufactory was making "Sheffield Plate." Boulton's mark was two suns, each with eight rays, or single sun with the word BOULTON.

About the same time the firm began to make articles in ormolu, a brass with a high zinc content cast in ornamental forms and then gilded. This was used to enrich furniture and leatherwork.

Boulton's venture in Sheffield Plate led to the firm working in sterling silver, and then a difficulty arose. The nearest assay offices were at Chester, 72 miles away; or London, 112 miles, or York, 125 miles. The costs of transport were high and there were delays and the risk of damage or theft.

Boulton began lobbying in Parliament for Birmingham to have its own assay office. Against considerable opposition from vested interests, offices were appointed in Birmingham and Sheffield. The marks for the two new assay offices were taken from the sign of

the "Crown and Anchor", an inn in the Strand where most of Boulton's interviews with parliamentary personalities had taken place: The crown by Sheffield, and the anchor by Birmingham.

The Soho manufactory was a three storied building, the upper floors being curtained and containing living quarters for employees and their families. Behind the main building were several sheds housing machinery. Boswell records a visit in 1776:

"I shall never forget Boulton's expression to me: 'I sell here, sir, what all the world desires to have — Power'. He had about 700 people at work. I contemplated him as an Iron Chieftain, and he seemed to be a father to his tribe.

"One of them came to him complaining grievously of his landlord for having restrained his goods. 'Your landlord is in the right, Smith,' said Boulton, 'but I'll tell you what, find you a friend who will lay down one half of your rent, and I'll lay down the other half, and you shall have your goods again'."

Boulton enjoyed showing visitors over his factory, and then entertaining them at Soho House. In August 1767 he wrote his London agent:

"I had lords and ladies to wait on yesterday; I have French and Spaniards today; tomorrow I shall have Germans, Russians and Norwegians."

About 1772 Boulton became interested in the appalling state of the English coinage, and made several novel suggestions:

(1) The intrinsic value of coins and the accuracy of their execution should



Boy placing choice coins in a tray for sale to collectors. (D&H Middlesex 322)



Hand-operated coining press as seen at Lutwyche's manufactory in Birmingham, a competitor of Boulton. (D&H Warwickshire 219)

make counterfeiting unprofitable.

(2) Coins should be struck in a collar to keep their diameters exact.

(3) The coins should be of standard thickness.

(4) The border should be raised to reduce wear on the design.

The old hand-operated screw presses were slow and clumsy. They consisted of a quick-threaded screw with a heavily loaded handle at the top. The screw carried a die at the lower end with its counterpart on a bed plate beneath, and by turning the wheel quickly the dies came together with enough force to stamp designs on thin discs of metal known as flans. These were placed on the lower die by a young boy.

Boulton became increasingly concerned about power for his manufactory. Water wheels depended upon rainfall; horses were expensive; manual power limited, and the wind so unreliable that it was used for little except milling corn.

He began experimenting with steam engines; and then contacted James Watt, a brilliant young engineer in Scotland. They entered into partnership in 1775 and one of their first ventures was the production of an improved steam pump for mines, the piston cylinders being bored by John Wilkinson at Bersham.

In 1778 Boulton produced pattern coins and tried unsuccessfully to persuade the government to allow him to manufacture a new issue of regal copper. He realized that the rotative



Quarter anna struck by Boulton for Bengal under the East India Company, dated 1782. (Craig 55; Valentine 35). Actual size 23 millimeters.



engine was suitable for striking coins, and as the Cornish mines were in difficulties through the steady fall in the price of copper, he suggested using the surplus metal for coins.

In 1782 he received his first contract to supply the Honorable East India Company with 100 tons for Bengal.

By the end of 1788 he had six presses working, coupled with a plant for rolling, annealing and scaling the strip, cutting out the blanks, and tumbling them to remove the arris from the edges. In 1792 Boulton wrote:

"... this Mint consists of eight large coining machines which are sufficiently strong to coin the largest money in current use, or even medals, and each machine is capable of being adjusted in a few minutes so as to strike any number of pieces of money from 50 to 120 per minute, in proportion to their diameter and degree of relief, and each piece being struck in a steel collar, the whole number are perfectly round and of equal diameter.

"Each machine requires the attend-



Mine pumping engine, as shown on the famous Cornish penny. (Davis Cornwall 19-24)

ance of one boy of only 12 years of age, and he has no labor to perform. He can stop his press one instant and set it going again the next. The whole of the eight presses are capable of coining, at the same time, eight different sizes of money, such as English crowns, six-livre pieces, 24-sous pieces, 12-sous or the very smallest money that is used in France.

"The number of blows at each press is proportioned to the size of the pieces, say from 50 to 120 blows per minute, and if greater speed is wanted, he has smaller machines that will strike two hundred per minute.

"... the new machinery can strike very much more than any apparatus ever before invented; for it is capable of striking at the rate of 26,000 English crowns, or 50,000 of half their diameter, in one hour, and of working night and day without fatigue to the boys, provided two sets of them work alternately for ten hours each." (Note the working hours of children even in a model factory at this time!)

In 1796 Boulton again tried to interest the government in a regal copper coinage, and in one of his letters he mentions that during his frequent journeys he found 80 per cent of the small change at toll-bridges and inns consisted of tradesmen's tokens, counterfeits, or foreign money.

Eventually he secured a contract to strike a new currency, and in 1797 he issued the famous "cartwheel" penny and twopenny pieces from the Soho works, the first regal copper coins for more than 20 years.

This was followed in 1799 by halfpenny and farthing pieces. The interval was apparently to enable the halfpenny and farthing tokens and evasion pieces to be withdrawn gradually from circulation, to avoid a sudden shortage of small change with great hardship to the poor.

The very large regal issue of penny, halfpenny and farthing coins in 1806-1807 was responsible for the final disappearance of the 18th century tokens. Between 1797 and 1808 the Soho Mint produced 3,531 tons of copper coin. Boulton employed some of the best artists and sculptors of the day: West, Nollekins, Flaxman, and Bacon; while his diesinkers were Droz, a Swiss; Dumarest and Ponthon, two talented Frenchmen; and Kuchler, a Fleming.

Kuchler engraved the dies for the copper regal coinage of 1797 and 1806; and the silver tokens made at Soho for the Bank of England and the Bank of Ireland. Unfortunately the two men quarreled shortly before Boulton's death and an association of many years was broken.

At one time Kuchler had a business at Bride court, Fleet street as a metal engraver, but he died in reduced circumstances and is buried in Hands-worth churchyard.

Boulton died on August 18, 1809. Among his more famous pieces were: 1782 East India Company half anna, quarter anna, pie; 1791 Cornish halfpenny; 1791 Sierra Leone penny; 1791



Reverse of the Lancaster halfpenny. A similar broad rim was used on the regal copper coinage of 1797. (D&H Lancashire 57)

Southampton halfpenny; 1792 Glasgow halfpenny; 1793 Leeds halfpenny (Brownbill's); 1793 Inverness halfpenny; 1794 Lancaster halfpenny.

SKIDMORE CHURCHES IN THE CITY OF LONDON

St Botolph, Botolph Lane

St Botolph originally stood in Lower Thames Street and as destroyed in the Great Fire and not rebuilt.

The parish was united with that of St George, Botolph Lane which was rebuilt in 1671-4 by Wren after having also been destroyed in the Great Fire. It was one of the first City churches to be rebuilt using rubble from St Pauls. It was declared unsafe in 1903 and demolished the following year. The whole area is now given over to office buildings and seems to be in a constant state of redevelopment.

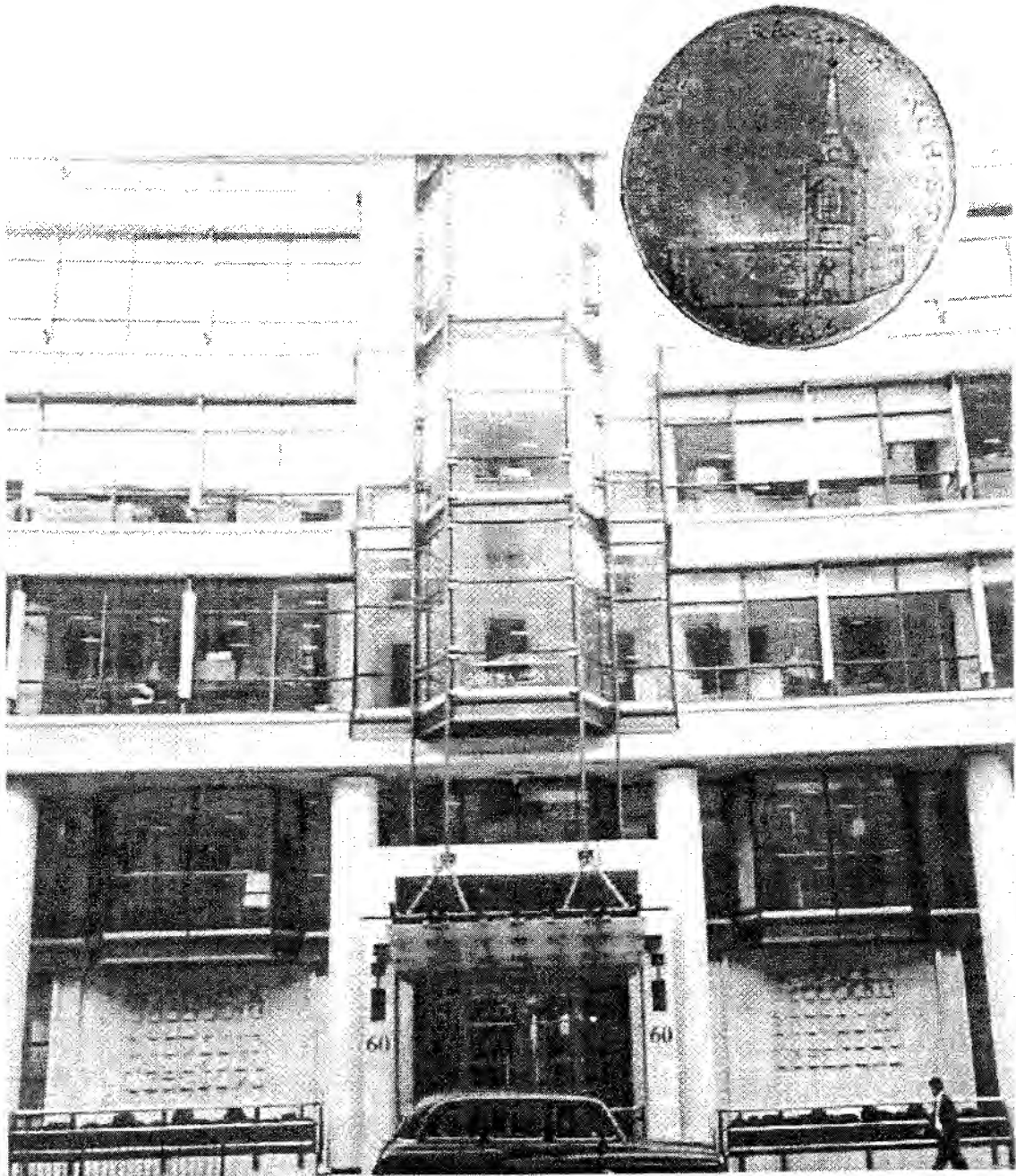


St Benets, Gracechurch Street

Probably first built in the 12th century, the church was rebuilt by Wren in 1681-7 and closed in 1864 and the parish united with All Hallows Lombard Street and later also with St Edmond King and Martyr.

The church was demolished in 1867-8 and the site sold for £24,000. The Illustrated London News which condemned its 'ugly spire' thought that the widening of the entrance to Fenchurch Street by the removal of the church would be a great improvement and prevent many accidents to foot passengers. The proceeds of the sale were used to build St Benet Mile End Road, and other churches benefited from items of the interior.

A plaque commemorating its demolition is situated to the left of the doorway of the building that now occupies the site. I think I prefer the church!



St Bride's, Fleet Street

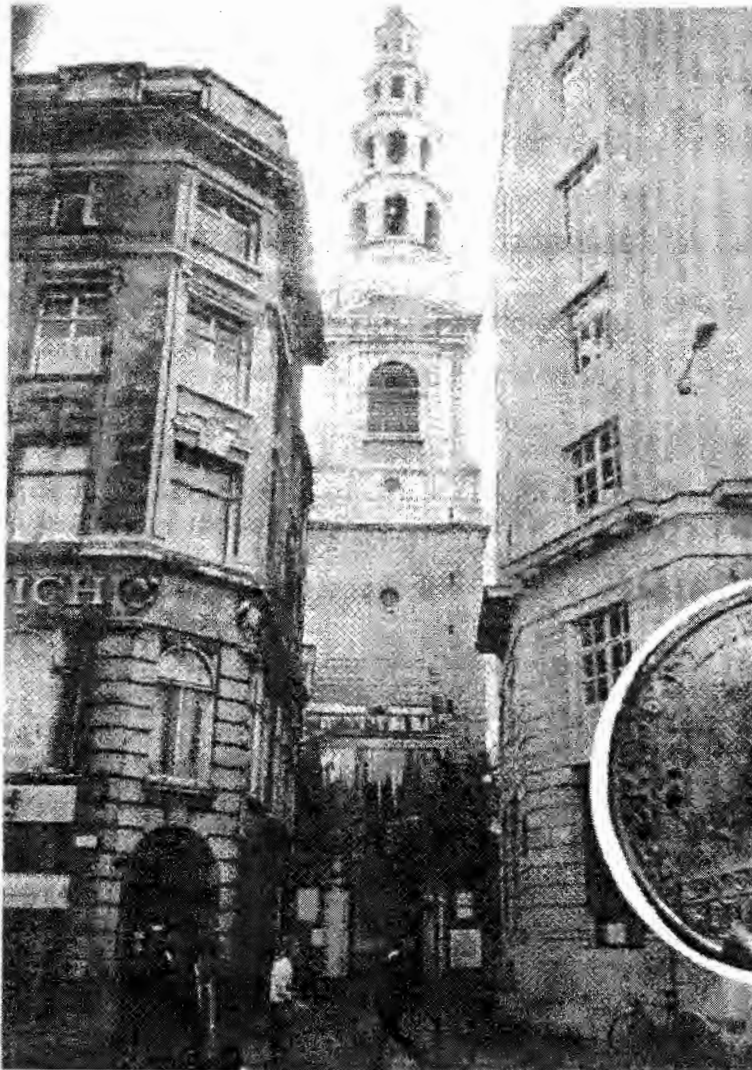
The first Christian church was founded here in the 6th Century by St Bridget, an Irish saint from Kildare, a thorough excavation in 1940 after an air raid took the history of St Bride's back to the Romans. A Norman church was subsequently built, which was in use until William Vyner, warden of the Fleet prison built a large perpendicular church in the 15th Century, fragments of masonry and glass have been discovered depicting grapes and vines as a spin on Vyner's name.

Among its parishioners at this time were Wynkyn de Worde, William Caxton's apprentice who brought the printing press to Fleet Street; the parents of Virginia Dare, the first English child born in colonial America in 1587; and Edward Winslow, one of the leaders of the pilgrim fathers who was married there.

After its destruction in the Great Fire, Wren designed one of his largest and most expensive churches at a cost of £11,430 5s 11d (excluding the steeple which was added in 1701-3). The church stands in a high churchyard, set back from the street and is easily missed by those passing by, sadly it was not missed in the Second World War when it was gutted in the Blitz. Its restoration took seventeen years, the architect being Godfrey Allen, who like his predecessor Wren, held the office of surveyor of the fabric of St Pauls Cathedral.

St Bride's was rededicated in the presence of Queen Elizabeth II and the Duke of Edinburgh, two hundred and eighty two years to the day after its opening as a Wren church.

Much of the work was paid for by the the national newspapers of Fleet Street; continuing the connection with the written word started with the splendidly named Wynkyn de Worde, through its many famous literary parishioners, Dryder, Milton, the poet Richard Lovelace, John Evelyn and Samuel Pepys who along with his eight brothers and sisters was christened here, to the glass doors under Wren's archway which were presented by the Press Association.



St Catherine Coleman

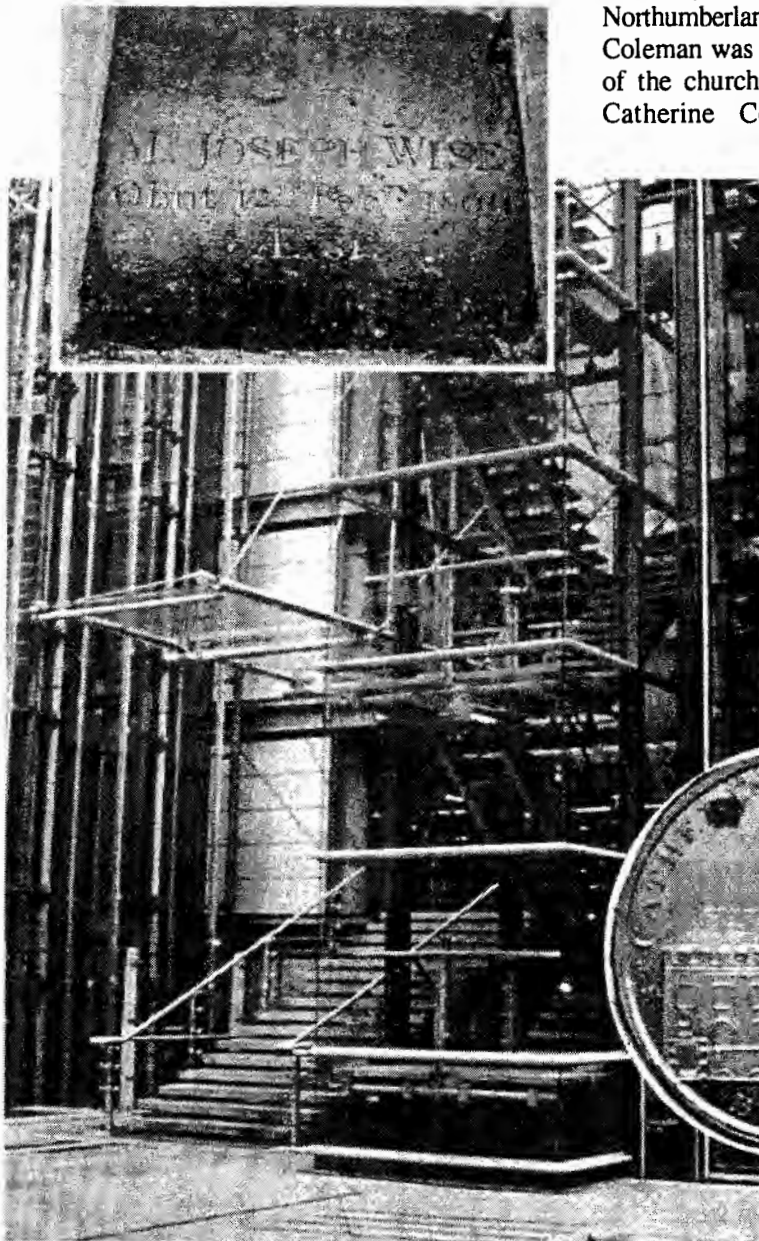
Sometimes referred to as St Katherine's, the church was originally built some time before 1346. It escaped destruction in the Great Fire and was repaired in 1703, and completely rebuilt in 1739 by James Horne. In George Goodwins *Churches of London* (1838) it is described as most ugly and inelegant and illustrated only 'to serve as evidence of the improvement which has taken place in public taste'. It was demolished in 1926 and the parish united with that of St Olave Hart.

A certain mystery surrounds its description on the token as St Catherine Coleman Street. Bell in his book *The Building Medallions of Kempson & Skidmore* feels this to be a mistake on the engraver Jacobs part in assuming that it stood in Coleman Street just to the east of Moorgate. He states the addition of Coleman to have been due to a large garden nearby known in early times as 'Colemans

Haw' adjoining the residence of the first Duke of Northumberland. I have also seen it suggested that Coleman was probably the name of the builder of the church, but it is still referred to as St Catherine Coleman Street in other non numismatic reference books.

Today the churchyard only survives, to the rear of the East India Arms public house. It is a very curious sensation to enter its wrought iron gates to be confronted with this very new Richard Rogers building.

Rogers who designed the new Lloyds building likes his buildings inside out and this one is no exception. It is predominantly glass, with red, yellow and blue metalwork. One gravestone only is left, which I have illustrated. I wonder what Mr Joseph Wise makes of it all!

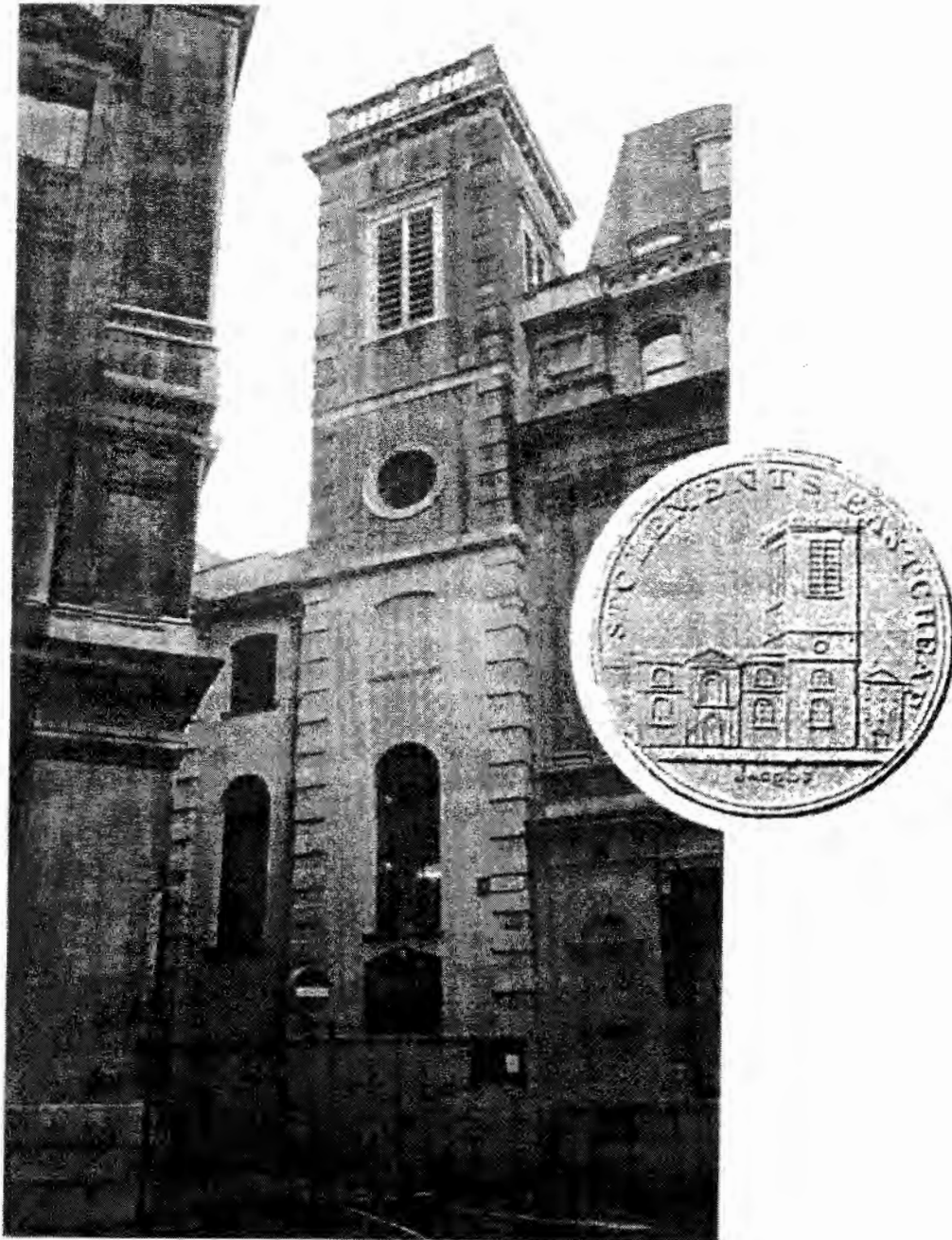


St Clement's Eastcheap

The first church of St Clement was mentioned in the 11th century and dedicated to the martyred Bishop of Rome who was thrown into the sea with an anchor around his neck. It was destroyed in the Great Fire and rebuilt by Wren at a cost of £4,365 3s 4d in 1683-7, its parishioners were so pleased they sent him one third of a hogshead of wine.

One of Wren's most modest churches with a plain tower at its south west corner, visible from King William Street. The interior is also simple, which emphasises its very impressive 17th century pulpit.

A rather drastic reorganisation by Butterfield took place in 1872, rather changing the interior style of the church. It was badly damaged by bombing in 1940. An alley at the side leads to a very peaceful churchyard, in which the vestry can be found.



TOKENS AND CASH NOTES OF THE OVERSEERS OF THE POOR OF BIRMINGHAM, ENGLAND.

By S. H. HAMER.

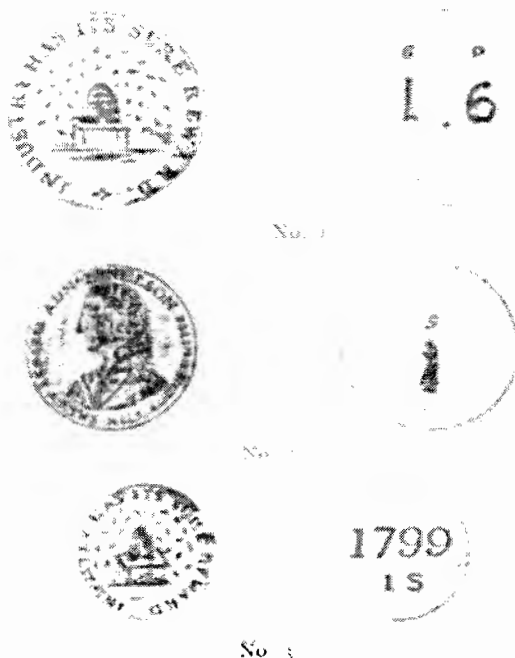
To facilitate the payment of the poor, the local authorities of Birmingham, in the eighteenth century, issued a limited number of copper and brass tokens to pass current at two shillings and sixpence.

Obv.-Within a beaded circle, a mendicant and child, who are receiving alms from a woman, seated, and by whose side is a naked child.

Rev.-Within a similar circle, in capital letters, *BWH. 1788, TWO SHILLINGS AND SIXPENCE.*

Some specimens have a "W" punched on both obverse and reverse; and others have the words *AND SIXPENCE* partially obliterated, thus making the token to be for two shillings.

The three following tokens, all in copper, are interesting by reason of their high currency value.



The one counter-marked for 1s. 6d., has on the obverse a design which appears as the obverse of a Cambridge half-penny token. (No 1.)

Beyond the fact of Lord Nelson being a popular man at the period, there was no special reason for his portrait appearing on the obverse of the token, the reverse of which has 1s. countermarked thereon. (No.2.)

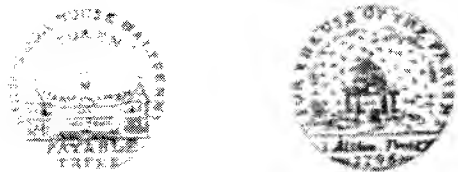
The smallest has a reproduction of the design appearing on the obverse of the largest, but not so well executed. The reverse is the date 1799, below which is 1s. for one shilling. This last is a very rare specimen. (No.3.)

In 1796 an interesting type of halfpenny token was issued: Obverse. a view of a building, legend, BIRMINGHAM POOR HOUSE HALFPENNY TOKEN PAYABLE THERE.

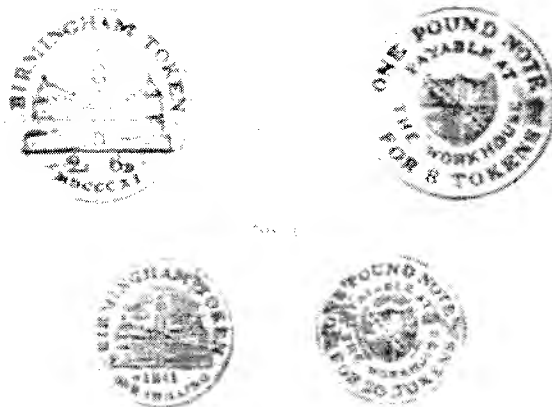
Reverse, a beehive and bees, legend, FOR THE USE OF THE PARISH. In the exergue, in script characters. 1. *Allston Fecit*, 1796. Some have an engrailed, and some a plain rounded edge. (No.4.)

These specimens appear in bright copper; copper coated with a composition called simclor, and have a waved circle of the copper left plain; some are silvered. Six pounds were struck.

Pye states that Wyon was the artist. Kempson the manufacturer and that J. Alston was the proprietor. The inscription in the exergue of the reverse is somewhat mysterious. By Pye's statement it appears as if Alston was the issuer, but I would suggest that he received the order from the authorities, and, as certain so-called manufacturers of the present day do, transferred or sub-contracted the work to another man. viz. Kempson. The Rev. W. R. Hay, M. A., vicar of Rochdale, in his manuscript notes, has the following: In September, 1796, I learnt at Birmingham that Mainwaring was dead and one W. Lutwyche, then living at the

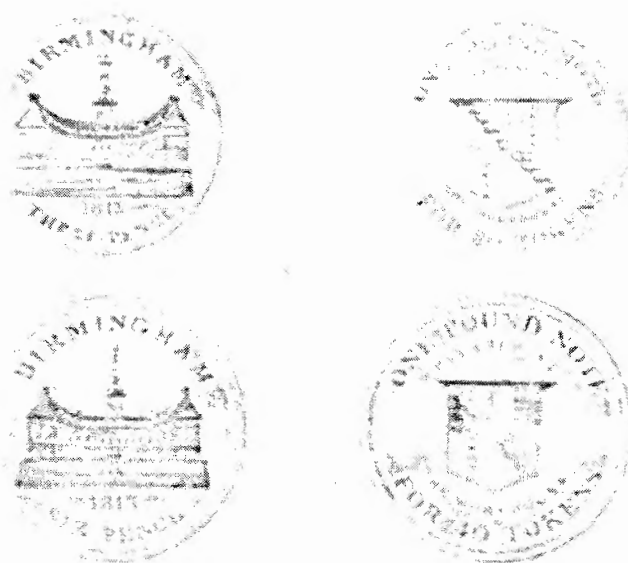


top of Temple Street, had bought his dies. Hancock had given up the business as had Jorden; who had gone into a manufactory for patent window frames, and lived at No 11 Great Charles Street. Jorden told me Wyon had left off business, but I understood otherwise, and that he was executing dies for Kempson and Nevill, who were manufacturers (i. e. took off the impressions). Kempson and Nevill were successors to Alston of Birmingham, or Wigmore, Alston & Co. Wigmore, Alston & Co. were button-makers at Bread Street, Newhall Street." (The word Wigmore in the manuscript notes is probably a clerical error.)



If only six pounds were struck, they would not be of much service as currency; possibly they were issued as an experiment. In the nineteenth century, the Overseers issued silver tokens for half a crown, a shilling, and six pence. The half crown or 2s. 6d. is exceedingly rare. I do not remember an instance of one appearing in a sale from 1901, when the Davis specimen was sold, until May 5th, 1910, when this specimen was sold. It and the other tokens then disposed of had been collected by the late Robert Oliver of Newcastle-on-Tyne, who was contemporary with the period of issue. Possibly the half crowns were only specimens, and never actually got into currency. The following year a large quantity of tokens for one shilling were issued, and in 1812 tokens for six pence.

There is a pattern penny of very fine design. Obverse - a view of the workhouse; above it, BIRMINGHAM; below it, 1811. Reverse - a shield of arms; above it, ONE PENNY; below it, TOKEN. Some of these were struck with a plain edge and others show slight traces of a central thread-milling.



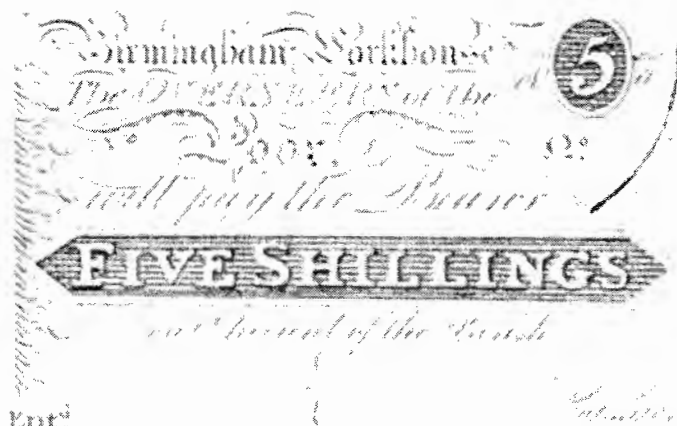
The three pence was struck in a collar, the blanks being centrally thread-milled on the edge. Pennies of a similar design with a thread-milled edge, but not struck in a collar, were issued in 1812, 1813 and 1814. P. Wyon was the die-sinker. The silver tokens were withdrawn from circulation July 5th, 1814, but the copper ones had an extension of circulation granted until March 25th, 1823. This by reason of the fact that though there was a re-issue of regal silver in 1817, there was none of copper.

Thomas Sharp, in his Catalogue of Sir George Chetwynd's Tokens (privately primed in 1834 for distribution among friends) gives Willetts as the die-sinker for the three pence tokens and also for the copper token for six pence. Of this latter, seven genuine specimens are known, and as there is an imitation, of the same diameter as the token for three pence, but double the thickness, and which, so far as appearance goes, has nothing to indicate that it is not an original specimen, I record the following: The known rarity of the genuine specimen, induced an individual to have a pair of dies cut and a number of specimens struck. I have been told that 32 in copper were struck on thick flans, and six on

thin flans. These latter show a fine grained rim, instead of the plain one as on the thick specimens; they are also about one-thirtysecond of an inch larger in diameter. There is a gold specimen on a thin flan and one in silver on a thick flan and one on a thin one.

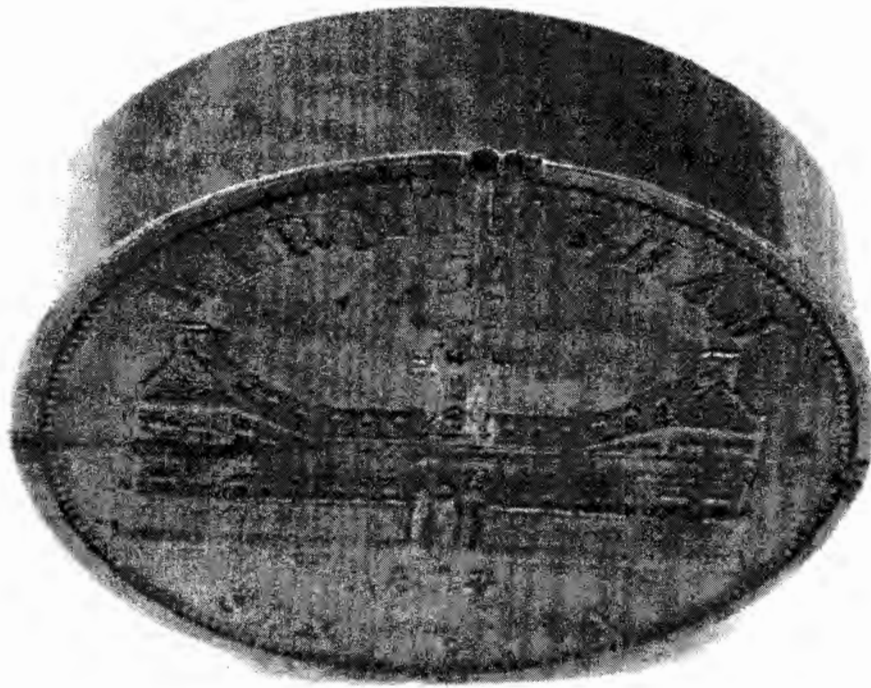
Before the fraud was discovered, a specimen on a thick copper flan was sold at auction in Birmingham in 1889 and realized £21. It was bought for a Birmingham gentleman. After a while another was put up for sale along with some coins and a cabinet. The lot was sold for £25. Soon after the sale the purchaser offered the copper six pence to a friend of mine in Birmingham for £12, who ultimately gave £10 for it. Not long after this the forgery was discovered. I am told that all the thick specimens in copper, with the exception of six, have been defaced by filing across, and the dies mutilated so that no more can be struck. In addition to two genuine specimens, I have the imitation for which £21 was paid, also two specimens of the defaced ones, and one of the six in bright copper on a thin flan.

It will be noticed that the silver and copper tokens, as issued in the 19th century, were redeemable with a "One Pound note." I have specimens of two designs for a "One Pound" note and also one for "Five Pounds." Besides these, there are four different designs for notes for five shillings, and six designs for notes for two shillings and six pence.



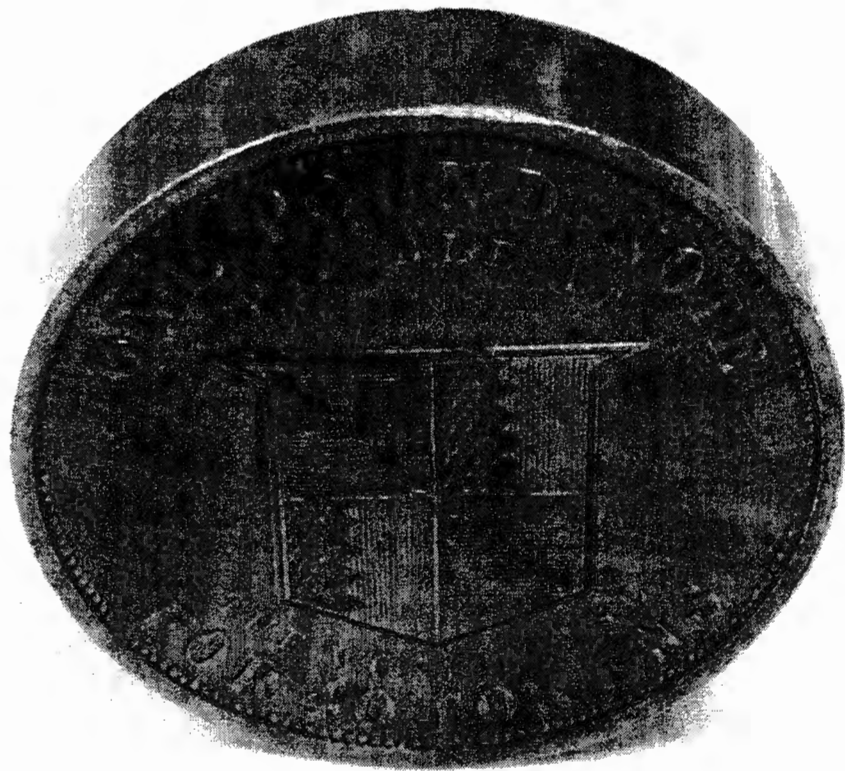
On one of the five shilling notes, and on two of those for two shillings and six pence, is a view of the Workhouse, and also an intimation that they are "For the convenience of paying the Poor," and that they were "Payable every Wednesday when eight are brought together," that for five shillings being "when four are brought together." As these have the date partly printed, viz. "180," the inference is that they passed current before the silver and copper tokens were issued. The date on the One Pound notes being only "18," they were probably issued in conjunction with the tokens in 1811 and later. The date on the Five Pound note had to be entirely written.

William Hutton, in his History of Birmingham (1808), although giving details as to the amounts collected and disbursed for the poor, makes no mention of any tokens or notes. The later ones had not been issued, but he surely must have known of the earlier ones and of the notes.



The 1813 Birmingham Workhouse six pence is a huge hunk of copper. It is the same diameter as the three pence (44mm) and a full 10mm thick!

Thank you to Bill McKivor, the owner of this rare piece and Eric Holcolm who provided the great photography.



A Russian "Conder" Collector

The CTCC is fortunate to have a member from Russia. I have corresponded periodically via e-mail with Gennady Dyagilev, CTCC #408. Gennady has been kind enough to allow me to reproduce his answer to my questions as to how a Russian becomes a "Conder" collector. If any members can help Gennady with his questions regarding Sir John Rous, please let me know. I'll publish any relevant information in the next journal. Your help will be most appreciated. Only minor corrections in Gennady's letters have been made. A genuine enthusiasm shines through what Gennady calls his "awful English" and I am afraid I could only manage to ruin it with extensive editing. Besides, Gennady's English is much better than my Russian! - Harold Welch

7/01/02
Hello!

I shall try the answer to all your questions, but excuse me for my awful English language. I hope, that my knowledge soon will be sufficient for rigorous dialogue :).

Concerning the collectors:

Year back I have seen token of 19 centuries: a bust Wellington and image of Cossack. I have become interested. After some searches in the Internet, I have come across your site. It is a little more, I knew what books it is necessary to purchase, and that generally this such :) So I became the collector of tokens.

As to Russia:

I know one more person which collects tokens, at least in Moscow. He knows about club. But he does not want while to enter club. The past has an effect. Unfortunately, the information is very complicated for collecting about other possible collectors. The past has an effect. About the past:

From an extremity 60 years, if you the collector of coins - you a criminal! Now, when communist have lost, certainly I any more criminal. :) But the people have acquired a habit to not tell simply so about the dagging. But all varies. And I hope that will be simple all well.

In Russia, private money was not widespread, as the imperial government very hardly monitored it. Only in the beginning 20 centuries (in connection with rough growth of production) steel to occur "token", but very little that is known about it..

By the way paper private money was known from a middle 19 centuries. But they are extremely rare. After revolution of steel to occur every possible paper and metal private signs. But with a victory of Stalin, all has disappeared.

Paper private money has appeared already for want of reorganizations because of a disorder of economy. Elimination was money of an island of Spitsbergen. Our government leases grounds for production of coal from Norway. And for this territory special money issues. Now they too issue, but steel anniversary.

Regards, Gennady

7/20/02
Hello!

I have thought and have resolved to write to you, why I became numizmat:) I collected long time of the stamp and never thought of coins:). Thus, in my native city I frequently found ancient Russian coins (up to Peter the Great). They had the form of a drop, and sometimes refer to as "cheshuya" (fish scales).

Now my native city, where I was born is a forgotten city. But earlier (and it 800 years) it was military city with a famous history, and even the fortress (small variant of Moscow Kremlin was kept :)) And name very strange - Zaraysk. It was an ancient small residence rebellious princes Ryazan duches.

But I managed in the inheritance from the father of my wife some roubles of times Peter the Great. These roubles have appeared small party of the large collection of the grandfather of the father of my wife. About his family at us speak "One brother - red, other brother - white", i.e. half of family was for communists, second was for royalties. The brother on the brother went with the weapon.

The grandfather was red, communist, and for long life he has collected the large collection. But for the mysterious reasons the father managed only part. His family has left in Chechnya (you probably read in the newspapers, that there we have war) When separatists came to authority (it long before the first Chechen war), the family was compelled to run from these places (My wife is half Cossack). Half of collection is cunning on rescuing human life. The life cost one coin (let and old, but one).

I not could simply so sell them, as they have passed with family of my wife the whole century. But simply keep I could not them, therefore I began to find out in more detail, that they such. And so I have taken a great interest and became numizmats :)

Gennady

8/21/02

I have a questions, but at first small history. Today me have shown token (awful condition), which have found under Smolensk. Unfortunately, I can not make image. But I have made image of the catalogue D&H. And I am tormented by a problem, as it has hitted under Smolensk.

Smolensk - ancient city, to west from Moscow. In times of Napoleon, there passed very severe battles between Russian armies and French armies. Old Smolensk road was a nightmare, horror. When the French armies occurred, they plundered and broke all that could. And they went on this road to Moscow. When they receded, Russian armies did not give possibilities to leave from this road. Napoleon on the plundered ground back in France. Behind, as the flight of the hunting dogs went Russian army. A cold and famine have made business.

And I think. Whence it this token has hitted there. It is English, instead of French. In the catalogue is written:

"The Military tokens are those of Hoxne and Blything; the former, on large flans, penny size, but from the halfpenny dies; the latter, were issued by Sir John Rous, Bart., senior captain of the troop".

You can tell, who such Sir John Rous, and for what these tokens were made? Also I am sorry for mine awful English.

Regards, Gennady



Suffolk 18 issued by Sir John Rous, Bart.

The Dunmow Flitch

by Matthew P. Schroeder

Are married people really happy? Can married couples get along and be happy for one full year? No fighting or arguing for 365 days?

Since about 1104 the Dunmow Flitch Trials have been asking that very question. For 899 years the trials have been going on. There is a token commemorating this ongoing debate. It can be referenced in Dalton and Hamer Essex #11 and in Samuel #553.



The Dunmow Flitch Trials is when a married couple stands in front of a court, proves that for one year and one day they have not wished themselves unwed. If the court of 12 people (6 maidens and 6 bachelors) believes them, they are rewarded with a flitch of bacon or one half of a pig.

In modern times in Great Dunmow they have held these festivities every four years. There were many people who came to watch and there are a lot who still come today. The Sheehan's did this ceremony not too long ago.

They even got to be carried down the streets in a chariot type of thing by people dressed as peasants. Because the court thought they were telling the truth, they were awarded the Flitch.

Only 8 couples have been awarded the Flitch in almost 900 years.

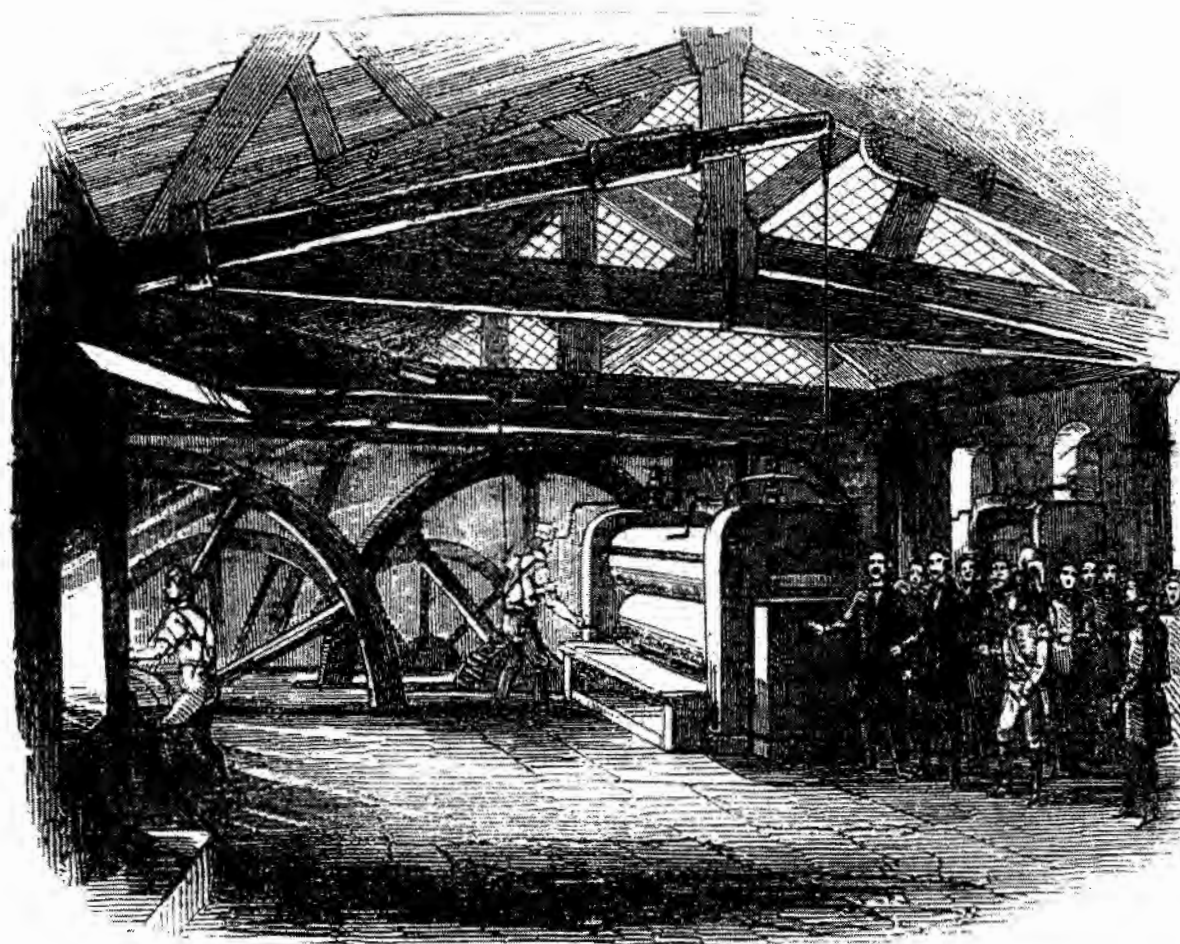
Could you and your spouse stand up and claim the Bacon?



Tim and Nicole Shehan are carried through the streets of Great Dunmow, Essex

A NUMISMATIC RAMBLE 'ROUND OLD BIRMINGHAM

by George Selgin
(Part 3 of 3)



**George Muntz' Rolling Mill
Water Street, Birmingham**

At the Roe-Buck Tavern³⁴

Smoke-shop indeed! Upon entering the tavern, we find ourselves in a small room—about 20' by 14' with a low eight-foot ceiling—in which no fewer than 25 men are drinking ale and puffing on pipes! At suppertime (around seven) it gets even smokier, with perhaps twice as many clients crowded into the tiny space.

Fortunately there is another room for persons who are planning to dine, in which the smoke is much less dense. We proceed there post haste.

I don't know about you, but I'm feeling rather peckish. I think I'll have the leg of lamb. What? Something lighter? A ploughman's lunch? I'm afraid you'd have to wait a long time for one of those! Let's see: how about greasy pudding? What's in it? I'm not exactly certain, except that it involves shins of beef and something called "groats." No? I know, why not ask the landlady for a recommendation? Here she comes now.

"Adu, gen'men. What'd be yer pleasure?"

"Mutton for myself. And could you kindly recommend something for my friend—something on the light side?"

"Ow 'bout a nice thruppence-cut o' raid 'n cow'ail?"

"Any good?"

"Most popular dish in town!"

"So what do you say? You'll give it a try? That's the sport."

"Royt then: one leg o' mutton an' one raid 'n cow'ail. And would ye be 'loikin a sainch o' caper sauce wit' yer mutton?"

"Why not!"

"An 'ow bout some turmits 'n murfeys fo' ye n' yer butt?"

"Sounds lovely. Oh, and two pints of your best amber, if you please."

"I'll fatch them at once."

So, we've managed to examine the former whereabouts of most of Birmingham's known token-makers. We didn't bother with James Good (or Goode, as his name is sometimes spelled), because he was a relatively small producer whose address, on Lench Street (behind St. Mary's) would have taken us too far out of our way. We also had to skip several other smaller token makers—Thomas Dobbs, John Hands, John Stubbs Jorden, William Mainwaring, Thomas Mynd, and Samuel Waring—simply because no one has any idea where their businesses were located.³⁵ Finally, of course, we failed to visit the most famous private mint of all: the Soho Mint:

Ah, Soho:

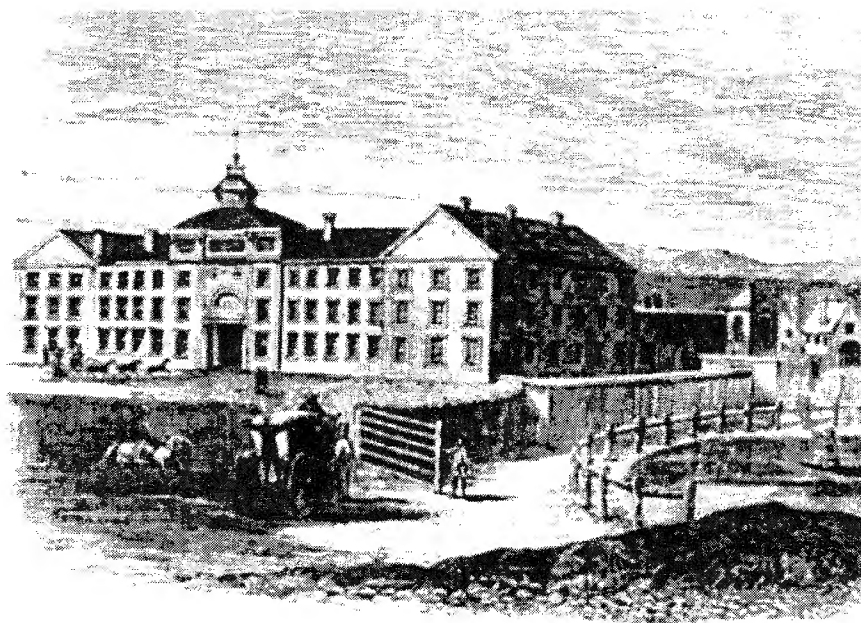
...Where GENIUS and the Arts preside,

³⁴ I must confess that, although there was, according to Wrightson's *Directory* a Roe-Buck Tavern somewhere (Wrightson doesn't say where) on Church Street back in 1818, I cannot swear that it survived until October 1829. West's (1830) *Directory*, although it lists a "victualler" (one Henry Chambers) at 59 Church Street, which is just where I want the Roe-Buck to be, does not supply the name of this or any other Jerry-House. So I suspect that I have conflated two different ale houses. It goes without saying that I have no precise information concerning the insides of the Roe-Buck. Instead I rely on Pratt's (1805) description of a "typical" Birmingham smokehouse.

³⁵ Regarding Hands: although he is generally considered to have been located in Sheffield, Chapman's 1801 *Directory* includes a listing for "Hands and Drakeford, Button and Pocketbook mfrs, Islington." Islington is one of Birmingham's western suburbs.

EUROPA'S wonder and BRITANNIA'S pride;
thy matchless works have raised Old England's fame,
And future ages will second thy name.³⁶

Boulton and Watt's mint, as is well known, outlasted all the other private mints, having succeeded in 1797 in gaining an exclusive contract to produce copper coin on behalf of the Royal Mint. Indeed, although it hasn't minted any coins for the British government for some time, Soho is still in business today, under the direction of Matthew Robinson Boulton; just a few years ago it minted millions of coins for Argentina and Sumatra. It also continues to equip the mints of various foreign nations with steam-powered coinage presses, like those it installed years ago in the Tower Mint. Soho workers just recently finished fitting out the Bombay and Calcutta mints (Doty 1998).



Soho

It was of course at Soho itself that steam power was first applied to coin making. Thanks to this innovation Soho was able to produce, from each of its eight original coin presses, as many as 120 tokens per minute, giving it by far the greatest productive capacity of any commercial mint, and a much greater capacity even than that of the old Royal Mint!

Th' invention of the MILL,
seem'd as if Coin was form'd by magic skill.³⁷

Moreover Soho's presses could each be worked by a single twelve-year-old boy, who mostly just sat around waiting for something to go awry, instead of the several strong men required to work a typical 18th-century screw press. Soho was also unique among the private mints in being capable of performing every stage of coin production without resort to out-

³⁶ James Bisset, in his *Poetic Survey round Birmingham* (1800).

³⁷ Ibid.

So why don't we visit Soho? For one thing, it's about two miles from here, meaning that a rumble there and back will lay us at least a crown each. Moreover Soho has been closed to the public since the turn of the century, Boulton Sr. having had his fill of industrial spies pretending to be sightseers. Exceptions are occasionally made for persons unconnected with coinage or the metal trades, but even they have to be introduced by respectable residents. Unless you've got some personal contacts here, I'm afraid there's no way we can get in.

So what are we waiting for? We're waiting for you to finish your tripe!

Thomason's place is at No. 28, at the upper end of the street. It is distinguished by twin pediments topped by statues of Atlas (holding up about 300 pounds of Portland cement, as well as several pigeons) and Hercules (holding a menacing-looking club, and several more pigeons). Between them are four bronze horses—painstaking miniature replicas of the ones on St. Mark's basilica, with their inevitable companions. Behind them a winged Pegasus leaps over the building's wind-vane.



At street level we pass three arched doorways on our way to the rectangular showroom entrance just beyond them. Inside we are met by a suite of twelve showrooms, each with its own attendant, containing massive displays of Thomason's workmanship in gold, silver, silver plate, and bronze. They are mostly highly ornamental and costly pieces...a far cry from the "Brummagem" wares for which this town was once so notorious! The very first room is entirely dedicated to what many consider Thomason's masterpiece: the so-called Warwick Vase, a magnificent full-scale copy of Lysippus's celebrated original. The porphyric acid ground and verdigris details aren't painted on: like its predecessor it is cast in solid bronze—ninety-hundredweight of it! Taller than most men and twenty-one feet around, it cost four-thousand quid and took Thomason a full six years to finish.

Proceeding from the vase room we enter a room devoted to bronzed Corinthian capitals and balustrades for staircases and such and another featuring works in papier machée. After this comes the so-called gold and silver room, a very lofty space lit by three skylights. Under one of these stands a somewhat larger-than-life-size statue of George IV in his coronation robes, a work that, by all accounts, bears a very-good resemblance to the King. Finally we arrive at a conservatory filled with medals and medallions of all sorts, executed in gold, silver, and copper and displayed within glass cases. Among Thomason's many medals and medalets on display here are a set of twenty-six 15mm medalets, sold in a cylindrical container and commemorating Wellington's victories in the Peninsular War, a set of forty-eight medals, displayed in five folio-size leather volumes, depicting scenes from the Elgin marbles, and, of particular note, a series of sixteen "Philosophical and Scientific Medals," the last four of which depict stages in the evolution of the steam engine, from Savery's engine to Watt's double-acting rotative model. (No medal for poor Pickard and Wasborough, alas!) These beautiful medals are the largest of a series ever struck, and are sold in a Morocco case resembling an imperial Octavo volume. (A magnifying glass is thrown into the bargain.) The displays here also include Thomason's extensive collection of medal dies, which is said to be the largest of its kind in Europe apart from the one possessed by the King of France.

Next to the medal room is a long gallery, one side of which is lined with twelve windows in the Gothic style, the other with lustres and other cut-glass objects as well as a splendid Wellington shield; beyond it are five more rooms devoted mainly to silver-plated wares. Finally we come to the last of the showrooms, which features, among other things, a number of patented items, including the world's very first double-acting corkscrew, for which wine drinkers ought to be forever grateful.

While we await the guide who will escort us from here to Thomason's workshops, perhaps I ought to say a word or two about Thomason himself. Like most of Birmingham's later token coin and medal makers he got his start at Soho, having become an apprentice there when he was just sixteen. When his father died eight years later, Edward took over the family buckle business, which had been in decline (buckles having gone out of style toward the end of the century, notwithstanding the Prince of Wales' valiant efforts to keep them in fashion), and revived it by diversifying into gilt buttons (livery buttons for titled families were all the rage at the time), jewelry, gun locks, boiler tubes, and all the other products we've been looking at, including medals and corkscrews. During the 1811-15 token coinage episode Thomason went into coinage as well, becoming one of that era's principal token makers, who made millions of copper and silver tokens: for a while Samuel Fereday, the great ironmaster, would send a carriage here every two weeks to pick up tokens to be used to pay his firm's 5000-odd workers! Thomason even produced some

40-shilling gold tokens for his largest client, John Berkeley Monck of Reading, before the government politely but sternly informed Monck that he was taking matters too far. As if all of his numismatic and other industrial accomplishments weren't enough, Thomason has also entered the field of diplomacy. He is presently serving as Vice-Consul for seven of the Continental powers.³⁸

And here, at last, comes a guide to lead us through Thomason's workrooms. As we follow him past a small courtyard and into the hindquarters of Thomason's manufactory, the surroundings become austere, and the noise level increases substantially: now and then our guide is forced to raise his voice to just below a holler. We proceed through a series of twenty-one separate workshops, arranged conveniently one after another. As we are especially anxious to see the button-making and medal departments, and pressed for time as well, we make our way relatively quickly through the first nine shops, catching brief glimpses of workers engaged in:

- 1) the assembly of ivory- and pearl-handled cutlery;
- 2) silver plating of steel table utensils;
- 3) bronzing of copper vases, lamps, etc.;
- 4) making silver mounted epergnes and candlesticks;
- 5) polishing various silver items;
- 6) cutting "worms" onto metal shafts;
- 7) drawing brass tubes (for boilers);
- 8) sculpting (including the preparation of a splendid shield of Achilles which, we learn, is to be finished in gold plate); and
- 9) the hand-burnishing of plated wares.³⁹

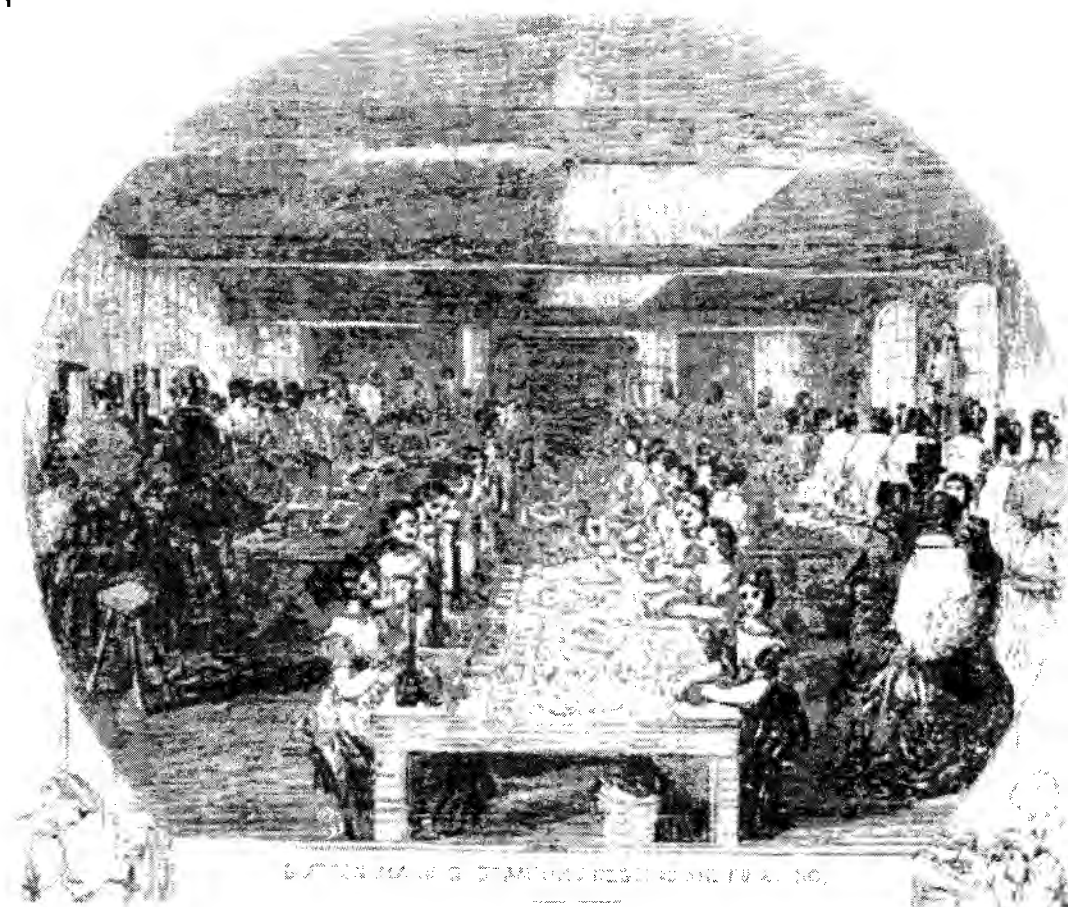
We thus reach the button-making shop, the center of which is filled by rows of women who at first appear to be examining specimens in microscopes, but who are in fact forming and burnishing small vest buttons using hand-operated punches and presses. Various other operations are performed along the walls of the workshop, including the smoothing of button-edges using foot-powered lathes and the making of button shanks out of steel wire using a machine patented by Ralph Heaton I in 1794—the year of Ralph the Second's birth. Larger livery buttons, our guide tells us, are made in a separate workshop to be seen toward the end of our visit.

Immediately following the button shop is the stamping room, where we allow ourselves to be distracted by a series of tall machines resembling guillotines, each of which is tended by three men—the "stamper" himself and two "pullers," the latter of who are responsible for hefting a hammer or "ram" weighing a hundredweight or so along a pair of iron rods. Upon reaching their summits the rams are allowed to drop with great force onto

³⁸ Although he remains just plain "Mr. Thomason" at the time of our visit, three years from now he will become Sir Edward, having received the Honor of Knighthood for his role in improving the arts and manufactures of England. After that he'll go on collecting knighthoods the way other people collect stamps (or Conder tokens, for that matter): by the time of his death in 1828 he will be a Knight : of the Red Eagle of Prussia, of Francis I, of Merit, of the Order of the Lion of the Netherlands, of Isabel the Catholic of Spain, and of the Sun and Lion of Persia, among other things (Davis 1979 [1904], 194n.). Most people would have considered the Warwick Vase work enough for one lifetime.

³⁹ This list, along with many other details concerning Thomason's workshops, occurs in West (1830), 177-79.

beds upon which dies have been placed, thus imparting impressions of wreaths, flowers, figures, and various other ornamentation onto pre-shaped sheets of silver and plated metal. At nearby tables boys "cob" the stamped pieces, cutting or brushing off scales and rough



Beyond the stamping room we pass several more workrooms in which molten silver and other metals are cast into ingots of various sizes, copper is clad onto silver (using a special process patented by Mr. Thomason), and brass is founded into statues—like that of George IV seen in the showroom. Next comes the brazier's shop and then, at last, the medal department. Here medals are being manufactured using powerful presses equipped with circular wheels or "flies," or (in the case of some older and less-powerful models) horizontal arms equipped with hundredweight lead balls at each end. Such presses are preferred to drop hammers whenever a more precisely controlled and longer-lasting force is needed, as is the case for deeper impressions applied to medals, medallions, larger metal buttons, and coins. Each press consists of a frame supporting a thick, vertical threaded screw, which is turned by means of the heavily-loaded fly or arm. The upper end of a die is fixed to the bottom of each screw, with its counterpart on a bed-plate below. Two or (in the case of the larger presses) three men attend each press, giving its fly or bar a smart pull, and thereby bringing the upper die quickly down through several revolutions upon the lower one, onto which a prepared metal blank or planchet has been loaded. The planchet is thus made into a perfectly shaped medallion, which (except in the case of the larger medals, which have to be withdrawn manually) is ejected into a hopper upon the rebound

of the fly, to be replaced automatically in the case of smaller ones, which are made to drop into place automatically from a tube-like mechanism. The men then set the presses agate once more, continuing in this fashion, all of a puther, for fifteen-minute stretches, after which they rest themselves for a spell. In some instances, the spell lasts a little too long, eliciting mild imprecations ("Quit yer padgelling, ye slacken-twists! Fish! To it! This ain't Saint Monday, ye know!") from the gaffer-in-charge.

Approaching one of the larger presses, our guide reaches into its hopper, withdrawing a good-sized (73mm) medal bearing a Biblical scene (taken from an old-master) on its obverse, and an inscription on its reverse. It is part, he tells us, of a new series of which Mr. Thomason is especially proud. When completed sometime next year, the series will include 60 medals in all, each bearing a different Biblical scene and corresponding text. Mr. Thomason hopes that it will do as well as his Elgin marble series, which got swooped up in no time; he intends, by way of marketing, to send a complimentary set to every Royal family in Europe!

Next to the medal department is another room equipped with several of the smaller medium-size screw presses, which are here employed in making livery buttons—a good crew can manage about fifty a minute from a single press—bearing coats of arms, crests, and so forth. Each press is equipped with a bespoke die—one of a thousand different dies on hand, each made especially for a single blue-blooded client. After the livery-button shop comes the lapidary room, followed, naturally enough, by Thomason's jewelry department.

Finally we come to the last of the workrooms: Thomason's die shop. Here we witness the rather involved process by which the design from a large hand-engraved die model is reproduced in reverse and on a smaller scale onto a steel "master hub" by means of a French invention called a "portrait lathe." The master hub is then used to strike a master or "matrix" die, using a screw press; in the case of larger dies, such as those for medals, a dozen or more strikes or "hubbings" are required to complete the impression. Between each hubbing, the matrix die is placed into an annealing furnace until it becomes red-hot. Once the hubbing process is complete, the matrix die is allowed to cool to room temperature. The matrix die is then used to make several "working hubs" by means of a similar hubbing procedure. Finally, each working hub is used to make hundreds of working dies, which are the ones we saw being employed on the screw presses in the medal and livery-button departments.

The hubbing process for die making allows any number of precisely identical buttons or medallions to be made from a single original die. It proved to be especially important to token makers, because it meant that any coin resembling one of their known products, but differing even slightly from it, could be instantly reckoned as queer. This, of course, rendered their coins more counterfeit-proof than ones made using hand-engraved dies only. Birmingham button and token makers, our guide informs us, have relied upon hubbing for decades; yet, he says, many government mints are still relying heavily upon hand-engraved dies and punches!⁴⁰ Kind of makes you wonder, doesn't it?

As for Thomason's master dies themselves, many of them, including the ones for the Elgin Marble and Biblical Scene medals, were engraved by Thomas Halliday, the Birmingham die-sinker who, after apprenticing at Soho, started his own business after

⁴⁰ The Philadelphia Mint, for instance, will not install its first portrait lathe until 1836.

The actual source for the claim concerning the routine resort to die hubbing in the button industry is Dickinson (1936, p. 146).

purchasing Lutwyche's coinage equipment when Lutwyche decided to sell groceries (or whatever). In 1809 Halliday relocated his business to 69 Newhall Street, where one of his first products was the famous four-inch Boulton memorial medal—the largest medal of its size ever to be struck in such high relief. During the 1811-15 token coinage episode, Halliday produced most of Thomason's token dies; and he is now generally considered to be Birmingham's, and therefore one of the world's, leading die makers.⁴¹



Edward Thomason
with Machines from His Workshops

And so, gentle reader, we have seen all there is to see at Thomason's, bringing our tour to a close. I hope you've had a good... . But say!—you are looking downcast again,

⁴¹ Years from the time of our tour Samuel Timmins (1866, 565) will observe that it was from Halliday that "nearly all the modern die-sinkers in Birmingham learnt their business."

and rather puzzled, too. Whatever for? Is it your feet bothering you? Have I omitted to show you all you wanted to see? Have Mr. Thomason's facilities not proven splendid enough? What's that—you say you would like to see his steam engine? But my dear chap, Thomason doesn't *have* a steam engine. Why would he waste money on such a thing? Come, let us get back to the year 2002. I'll tell you all you wish to know about steam when we get there.

Appendix: A Word Concerning Sources.

Although I've been to Birmingham once, in 1979, I can't say I remember a thing about the place. So until I get around to visiting again, which I have every intention of doing, I've had to rely on printed sources for all the descriptive details of our ramble. Of maps I have quite a few, starting from the 1730s and ending sometime during the 1840s. Many of them are surprisingly detailed, and collectively they sufficed to answer many questions. As for written accounts, I've made especially heavy use of various contemporary directories and guidebooks. The most valuable of these by far to me has been West's (1830) *History, Topography, and Directory of Warwickshire*, both because it was prepared more or less exactly around the date of my tour and also because it actually contains a fairly detailed imaginary walking tour that covers some of the same ground as my own. It also contains a very detailed account of Thomason's showrooms and workrooms upon which I have drawn heavily. Naturally, given these advantages, I ought to have started out my research with West. In fact, as luck would have it, his was one of the last documents I managed to get my hands on.

The other directories and guidebooks that proved especially helpful were Yates' (1830) *Historical and Descriptive Sketch of Birmingham*, Bates' (1849) *Pictorial Guide to Birmingham*, Charles Pye's (1825 and 1835) *Stranger's Guide to Modern Birmingham*, Drake's (1825) *Picture of Birmingham*, and William Hawkes Smith's (1836) *Birmingham and Its Vicinity*.

Also very helpful were several volumes of nostalgic recollections of Birmingham, including Langford's (1868) *A Century of Birmingham Life* (which consists mainly of gleanings from *Aris Birmingham Gazette*); volumes 1 and 2 of Dent's (1973 [1878-1880]) *Old and New Birmingham*, and Pratt's (1805) *Harvest Home* (a very disjointed book, useful chiefly for J. Morfitt's communications, including his excellent description of typical tavern fare).

The modern works to which I referred frequently for general descriptive or historical information were Vivian Bird's (1974) *Portrait of Birmingham*, Victor Skipp's (1997) *History of Greater Birmingham*, and Conrad Gill's (1952) *History of Birmingham*, v. 1.

Turning to sources of more specific information: concerning the token manufacturers themselves I have relied mainly on Mitchiner's (1998) indispensable but also very cumbersome *Jetons, Tokens and Medalets, Volume Three: British Isles* and also, to a lesser degree, on Forrer's (1970 [1907]) *Biographical Dictionary of Medallists*. Concerning general industrial conditions in Birmingham, and the button-making in particular, my most important sources have been Samuel Timmins' (ed.) (1866) *Resources, Products, and Industrial History of Birmingham* and Eric Hopkins' (1989) *Birmingham: The First*

Manufacturing Town in the World My information concerning Pickard's steam engines comes mainly from David Hulse's (2002) *The Development of Rotary Motion by Steam Power* and from R. A. Pelham's (1963) article "The Water-Power Crisis in Birmingham in the Eighteenth Century." My description of the operation of Thomason's stamps and presses comes from William Hawkes Smith (1836), *Birmingham and Its Vicinity as a Manufacturing and Commercial District*. Birmingham: Radclyffes & Co.

Finally, slang terms and Brummie pronunciation (to the small extent that I've gotten the last correct) employed throughout were all (with the possible exception of "shilling shocker," which may have come somewhat later) current in the Midlands in 1829, and were in many instances peculiar to the region. For Warwickshire dialect I have relied mainly upon Northall's (1896) *Warwickshire Wordbook*; the rest come mainly from Eric Partridge's (1950) *Slang Today and Yesterday*.

Readers who wonder how much Birmingham today differs from Birmingham in 1829 might consider taking the "bostin" virtual tour of Birmingham to be found on the Birmingham Jewellery Quarter website at <http://jqquarter.members.beeb.net/index.htm>

For access to many of the works mentioned above as well as others listed among the references that follow, I offer sincere thanks to the always helpful staff of the University of Georgia's Interlibrary Loan Office and to those anonymous saints responsible for putting the splendid Kress-Goldsmith collection on microfilm.

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A letter from Gregg Moore, Dues and Membership:

Since taking over membership for Joel Spingarn, I have been building a new database that allows for automated and I hope accurate billing: I thought I might take this opportunity to clarify some important changes that have taken place:

1. Dues payments must go to Scott Loos, our Club Treasurer. ALL monies moving in or out of our club are his responsibility. PayPal payments are now accepted, including Pounds and Euro's, at scottloos@msn.com
(DO NOT send me (Gregg Moore) any money or checks, please!)
2. The club cannot accept checks or money orders in foreign currency. Checks in Pounds Sterling go to John Whitmore, VP International, who then forwards them to Allan Davisson in the U.S. for conversion. *Please make those pound sterling checks payable to: ALLAN DAVISSON.* Other currencies must be converted to \$US if in check or money order form and sent to Scott Loos.
3. Billing "cycles" (annual membership dues) refer to the future receipt of 4 Journal issues. A dues notice for Journal issues 26,27,28,29, for example, means payment is due, *in advance*, in order to receive these issues. The receipt of a subsequent dues notice may seem close, however, if your previous payment was 3, 6 or 9 months late.
4. Your prompt dues payments are the best way to avoid having to increase dues.
Journal issues will no longer be sent until dues are made current.
It is the only fair way to show appreciation for, and give acknowledgment to, those members who pay their dues on time.

My database building and subsequent mailings have resulted in several billing errors, for which I have and will continue to issue, immediate apology and correction. To avoid confusion and that "Didn't I just pay that?" feeling, timely payment of club dues is important.

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Thanks everybody.....Gregg

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